

The surest recipe for doubling the sweetness of life is sharing it generously with others.—Anonymous.

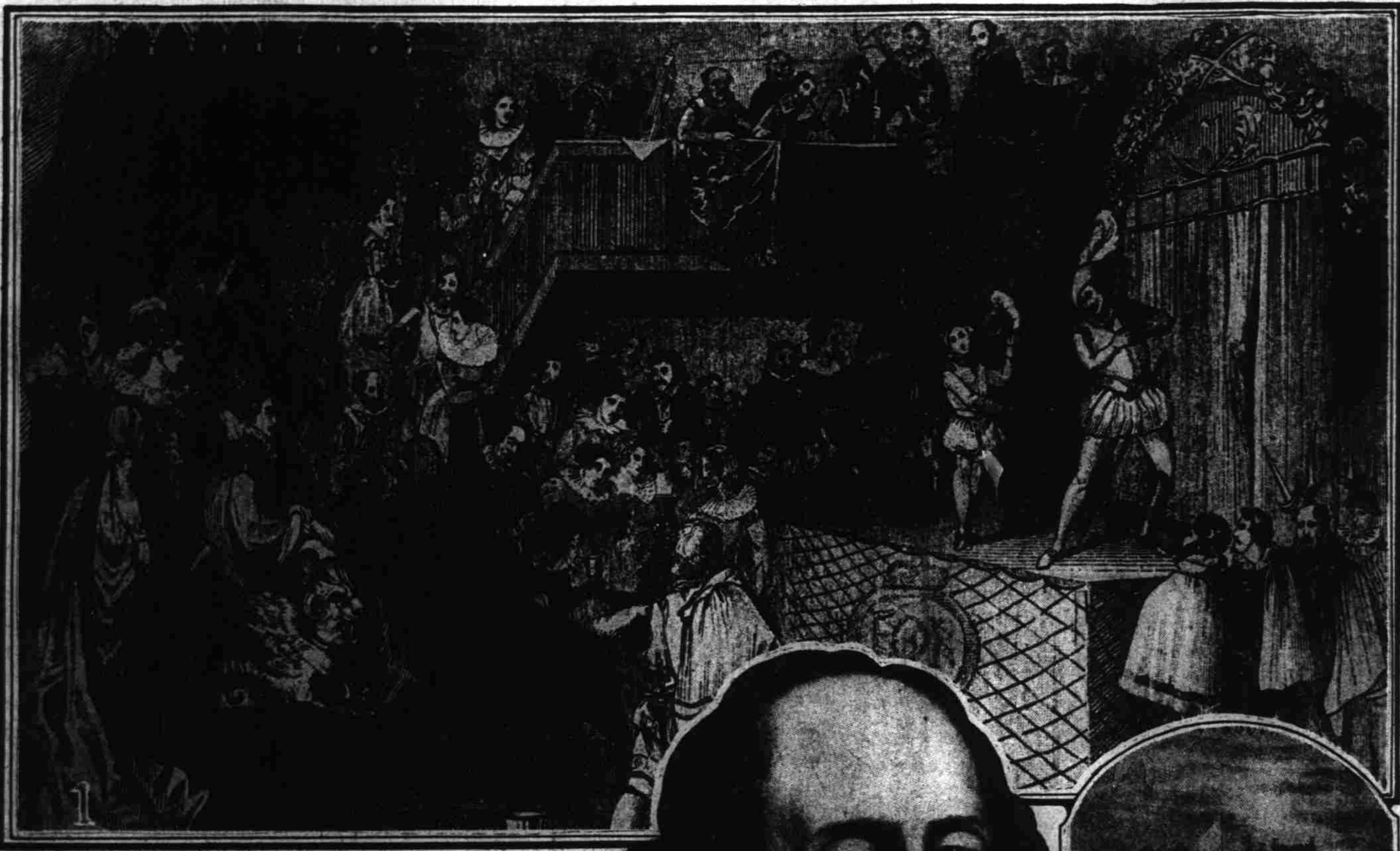
Honolulu Star-Bulletin

HONOLULU, TERRITORY OF HAWAII, SATURDAY, MARCH 25, 1916.

Let us hit hard. Let us tell the truth. Let us oppose; opposition is healthy.—Conrad Aiken.

SEVENTEEN

Scenes With Which the Bard of Avon Was Familiar During Life Which Ended Three Hundred Years Next Month—World Remembers



SHAKESPEARE WAS CONSIDERED AS THE ROBERT CHAMBERS OF HIS DAY

John Corbin Says Belief That Nothing is Known of Him is Mere Popular Myth

It is the fate of most of the great ones of history to become heroes of legend—the center of picturesque tales that simply aren't so, says John Corbin, writing in a recent special Shakespeare supplement of the New York Times. The world insists upon knowing more about them than is to be known.

Homer as a blind singer, George Washington as a boy, who, though a very bad boy at times, told the truth and took his spanking, are more vivid in the popular imagination than their merely historical personalities. Shakespeare reverses the rule.

He is, indeed, the center of a myth; but the myth is that we know nothing at all about him. Supreme and unapproached in his genius, no fact in his biography has impressed the world as in the least interesting, or even credible.

Willfully Fostered?

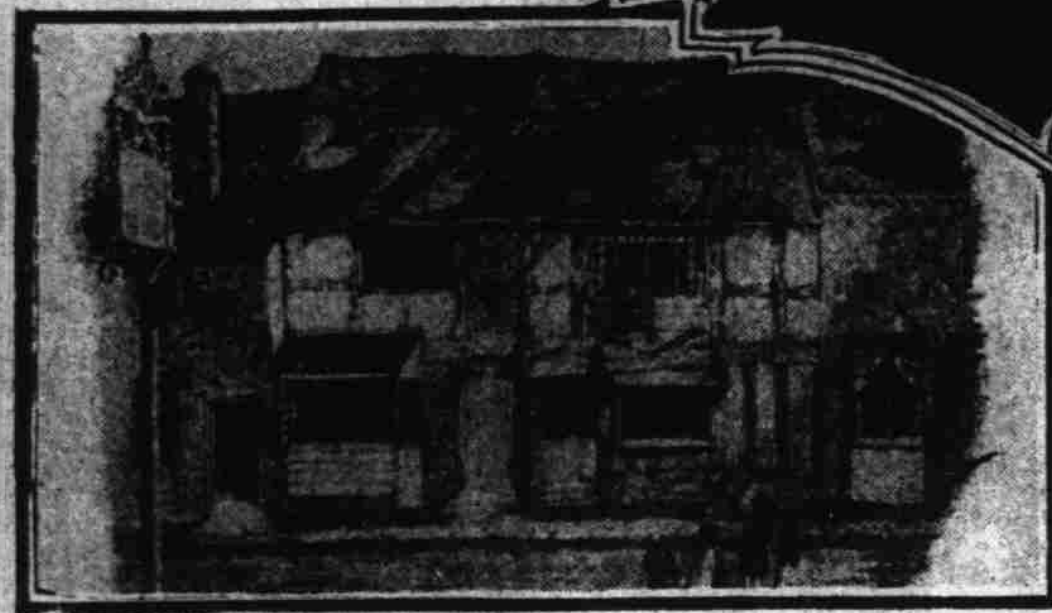
This is not merely a prejudice of the crowd. It is rather a myth of the greatest minds—an almost willfully fostered myth, it sometimes seems. "All that is known with any degree of certainty," writes Stevenson—and he has often since been quoted with approval—"is that he was born at Stratford-upon-Avon, married and had children there, went to London, where he commenced acting and wrote poems and plays, returned to Stratford, made his will, died and was buried." Said Emerson:

MILTON'S "EPITAPH ON THE ADMIRABLE DRAMATIC POET, W. SHAKESPEARE."

What needs my Shakespeare for his honor'd bones,
The labor of an age in piled stones,
Or that his hallow'd reliques
Should be hid
Under a starry-pointing pyramid?
Dear son of memory, great heir of fame,
What need'st thou such weak witness of thy name?
Thou in our wonder and astonishment
Hast built thyself a live-long monument.
For whilst to th' shame of slow-endeavouring art
Thy easy numbers flow, and that each heart
Hath from the leaves of thy unvalued book
Those Delphic lines with deep impression took,
Then thou our fancy's self bereaving,
Dost make us marble with too much conceiving;
And so sepulch'red in such pomp dost lie,
That kings for such a tomb would wish to die.

"Shakespeare is the only biographer of Shakespeare; and even he can tell nothing, except to the Shakespeare in us." Matthew Arnold wrote: "Others abide our question. Thou art free. We ask, and ask. Thou smilest and art still. Out-topping knowledge." When Wordsworth ventured to suggest that Shakespeare's Sonnets are self-revealing: "With this key Shakespeare unlocked his heart—"

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Bard of Avon Commemorated in Morning Music Club's Program

Notable Paper By Mrs. Frank C. Atherton Points to Shakespeare's Musical Ability—Illustrated By Rendition of Songs

Joining in the world-wide commemoration of the Shakespearean tercentenary, the Morning Music Club this week gave a notable program for members and invited guests, which interpreted from the musical standpoint some of the qualities and characteristics of the great dramatist, poet and lyricist.

The program was given at the Waikeiki home of Rev. and Mrs. W. D. Westervelt on Wednesday evening and is regarded as among the most notable literary and musical events Honolulu has created—for it was an achievement in creating—in years.

"Shakespeare in Music" was the theme. It was carried out in a scholarly and interesting paper by Mrs. Frank C. Atherton, a piece of work of really authoritative value, with musical interpretations by club members interpreting the Bard of Avon's achievements in the realm of song and instrumentation.

The program was as follows, the musical numbers occurring in the course of Mrs. Atherton's paper as appropriately illustrating her comment: 1. Paper—

1. Songs possibly sung in the original performances:
"As You Like It"—Act II, Scene V
In the Forest of Arden
a. Under the Greenwood Tree...
Melody very popular in the 17th Century
"Othello"—Act IV, Scene III
b. Oh! Willow, Willow, Willow...
Melody from Dallia's "Lute Book" (1582)
"As You Like It"—Act V, Scene III
c. It Was a Lover and His Lass
Thomas Morley 1557-1604
Mrs. Robbins Anderson
2. Midsummer Night's Dream
Overture... Mendelssohn
(Written in 1826)
Miss Clark, Miss Cadwell, Miss Sutherland, Miss Gatliff
3. Cymbeline—Act II, Scene III.
Hark! Hark! the Lark... Schubert-Liszt
Mrs. Ray Allen
4. Hamlet.
O vin, dissipe la tristesse
(Oh! Wine, this Gloom Dispel)—Act I, Ambroise Thomas
1811-1896.
1. Paper—

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WHOLE COUNTRY OFFERS HOMAGE TO GREAT POET

Every City, Town and Village Plans Observation of Tercentenary of Bard's Death

Shakespeare died on April 23, 1616, either on or soon after his fifty-second birthday, and that date in 1916 is to mark the climax of an observance, which has already begun, of one of the great events of history.

It will then be 300 years since there ended a life which has had an effect altogether incalculable not only upon the literature of the whole world, but upon the subsequent life and history of the world. His existence on this earth was one of the profound influences upon human development, and it is as such, not solely as a great poet, that the tercentenary of that existence is being commemorated everywhere.

To stimulate public interest in the Shakespeare revival that is being led by lovers of the best in English literature, numerous Shakespeare tercentenary celebrations are being organized throughout the United States. In practically every large city of the country there are to be during this year community plays, masques, festivals, pageants, tableaux and other forms of celebration in honor of the great poet whose fame has grown constantly during the three centuries since his death. Into the smaller cities and towns the celebration is also to be carried, in the form of special study courses.

At top, production of a Shakespearean play before Queen Elizabeth, as shown in an old cut; below, Shakespeare himself and the old Globe Theater, as shown in an old print; at bottom, the house in which Shakespeare was born.

HAD PETTY LAWSUITS ON HAND WHILE DOING GREAT TRAGEDIES

Shakespeare Positively Evasive as Tax Payer, But Keen on Collecting Money Due

It seems that Shakespeare took himself far less seriously than others took him.

Almost every element in the romantic drama he took over from his predecessors. Lily, Kyd, Greene, Peele, Marlowe and Fletcher all contributed to swell the tide on which he rode supreme. With two exceptions out of 37, his very plots were borrowed.

The fact that Greene had black-guarded him did not prevent him from appropriating a novel of his to make "The Winter's Tale." There are probably thousands of lines in the Folio from other pens.

To him what he wrote were popular plays—not works. His two poems he published and proofread; but not one of his dramas received the like attention. He left the theater, retired to Stratford and died, without making any provision for the publication of the dramas that have placed him supreme and unchallenged above all mankind. His, certainly, was the genius that is unselfconscious. He was as modest as he was amiable, and otherwise gentlemanly. Why He Did Not Publish.

One reason may be given for not publishing the plays, and we have reason to think it was of a kind to appeal to Shakespeare. There was no copyright, and to publish the plays was to lessen their financial value to his company. This "gentle will," this "sweetest Shakespeare," this "Swan of Avon," was an admirable man of business. If we had only the records of the law courts, in fact, we might not be able to think so very well of him. He had a keenness for litigation which he seems to have inherited from his father.

As a taxpayer he was slow, if not positively evasive. He was apparently negligent of a debt contracted by his wife. Like many men of property

BIG CAST BUSY REHEARSING FOR SHAKESPEAREAN PLAY FOR APRIL

"The Taming of the Shrew" to Be put on Here By Professionals and Amateurs

The third centennial of Shakespeare's death will be commemorated in Honolulu by a Shakespearean festival given just after Easter by the Footlights Club of which Mrs. Walter Millingham is president.

One play, "The Taming of the Shrew," will be part of the festival, and an excellent cast, has been secured. E. A. Douthett, who with his brother will produce their own sketch, "The Spirit of Hawaii," will play the dashing wife hunter and wife-amer, with Miss Desmond Kelley acting the part of Katherine, the shrewish maiden who becomes the most docile of wives under Petruchio's orotund husbanding. They are supported by:

aptata, Katherine's father..... George C. Potter
ucentio, suitor to Bianca, and wealthy..... L. Young Corrothers
remio, also suitor to Bianca..... Judge W. L. Whitney
ortensio, a third suitor to Bianca..... Harold Dillingham
ranio, servant to Lucentio..... E. White Sutton
rumio, servant to Petruchio..... R. E. Lambert
lonelio..... E. H. Steel
he Cook..... Rudolf Bachly
ervants: Dr. Weirick, Mr. Hilo, Mr. Bush, Mr. Zabriskie.

omen in Cast.
lanca, daughter of Baptista..... Marie Von Holt
urtis, serving-woman for Petruchio..... Mrs. E. D. Kilbourne
age..... Katherine Kilbourne
The induction of this play is to be used to go to the true Shakespearean favor to the play itself. The set for the induction is as follows:
hristopher Sly, a drunken tinker..... William Warren
lord..... Douglas Young
page, in the lord's employ..... Watson Ballentyne
losters..... Mrs. Frank Armstrong
huntsmen: Mr. Bennett, Percy Dev-erill, Philip Spalding, J. P. Morgan.
Committees in Charge.

The committees of the Footlights Club in charge of the details for the production and the festival are:

Director and stage manager..... William Lewers
Scenery..... Mrs. F. R. Day
Costumes..... Mrs. Harry Macfarlane
Publicity..... Mrs. Arthur Smith
Properties..... Mrs. W. W. Thayer
Music..... Harry Macfarlane
Dances..... L. Young Corrothers

It is planned to produce this performance exactly as it was done in Shakespeare's time, with no elaborate stage settings or scenery, but with music, dancing and costumes all true to the Elizabethan period.

The costumes have been ordered from the mainland. George Casper, the violinist, has been secured to assist in the music of the performances, and the dances of the period are being rehearsed under the direction of Mr. Corrothers.

Rehearsals are being held three

times a week at the Kiohaha art rooms, and the members are showing the results of the hard work they are putting into this production.

Mrs. Day, one of the founders of the Footlights Club, is now enjoying a three weeks' vacation at the volcano. As soon as she returns, she will begin work on the simple scenery required for the play and the dances.

JAPANESE SHOW KEEN INTEREST IN GREAT BARD

Newspapers Here Run Articles, and Dramatic Society Will Present One of Plays

A visitor from the mainland walked into a Japanese book store one day last week and was surprised to see on one of the tables a drawing of William Shakespeare. "What is this for?" she asked. "Well, we are having a number of calls for the works of the English bard at present, and naturally keep a large stock on hand," the proprietor replied.

The Japanese in Honolulu know more about William Shakespeare than perhaps any other 10 English writers. All of Shakespeare's plays have been translated into Japanese, and already a club has been formed for the study of his works.

Each week the Nippon Jiji publishes an article on Shakespeare, and beginning on April 10 this publication will carry an article on the works of Shakespeare each day. The editors of the Nippon Jiji and the Hawaii Home Journal have found that the

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PLAYWRIGHT WAS GOOD FELLOW TO HIS INTIMATES

The only anecdote of Shakespeare that is positively known to have been recorded in his lifetime indicates clearly his reputation for levity.

A citizen's wife who had been deeply impressed with Richard Burbage's impersonation of Richard III made an appointment to meet him after the performance.

Shakespeare heard of this, and was already there when Burbage arrived; he shut Burbage out of the house, saying that William the Conqueror came before Richard III. The anecdote bears the familiar marks of popular invention, but for that very reason is the more significant as to Shakespeare's contemporary reputation.

The dignity of the poet's mind, his exquisite sensibility, his passionate love of truth and purity, were less evident to his contemporaries than the light goodfellowship of the man.

To the end the high passions of the tragedies and their somber, deep imagination seem not to have been associated with Shakespeare's personality. The favorite adjective for his muse was "sweet," and for himself "gentle." Even Milton, who of all men might be expected to appreciate the somber, tragic words of his great predecessor, sang:

Sweetest Shakespeare, fancy's child,
Wartles his native woodnote wild.
Milton was a boy of 8 when Shakespeare died, and wrote these lines some 18 years after his death.

WILLIAM BASSE'S POEM, TO WHICH BEN JONSON REPLIED

Renowned Spenser, lie a thought more high
To learned Chaucer; and, rare Beaumont, lie
A little nearer Spenser, to make room
For Shakespeare in your three-fold, fourfold tomb.
To lodge all four in one bed make a shift,
For until doomsday hardly will a fifth,
Betwixt this day and that, by fates be slain,
For whom your curtains need be drawn again.
But if precedence in death doth bar
A fourth place in your sacred sepulchre,
Under this sable marble of thine own,
Sleep, rare tragedian, Shakespeare, sleep alone:
Thy unmoiled peace, in an unshared cave,
Possess as lord, not tenant of thy grave.
That unto us, and others, it may be
Honor hereafter to be laid by thee.